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1902

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ELEVEN CHOICE  
OIL PAINTINGS

BY

HENRY P. SMITH



AT THE  
FIFTH AVENUE  
ART GALLERIES  
366 FIFTH AVENUE



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*all*

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FIFTH AVENUE ART GALLERIES,

366 FIFTH AVENUE,

JAMES P. SILO, - - - AUCTIONEER.

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CATALOGUE

OF

ELEVEN CHOICE

OIL PAINTINGS

BY

HENRY P. SMITH.

TO BE SOLD

AT AUCTION

SATURDAY EVENING, DECEMBER 6TH.

AT 9.30 O'CLOCK.

## CONDITIONS.

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1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the purchaser.

4. The sale of any article is not to be set aside on account of any error in the description. All articles are exposed for public exhibition one or more days and are sold just as they are, without recourse.

5. To prevent inaccuracy in delivery, and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited, all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such re-sale shall be made good by the defaulter at this sale, together with all charges attending the same. his condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such re-sale if he thinks fit.

JAMES P. SILO, Auctioneer.

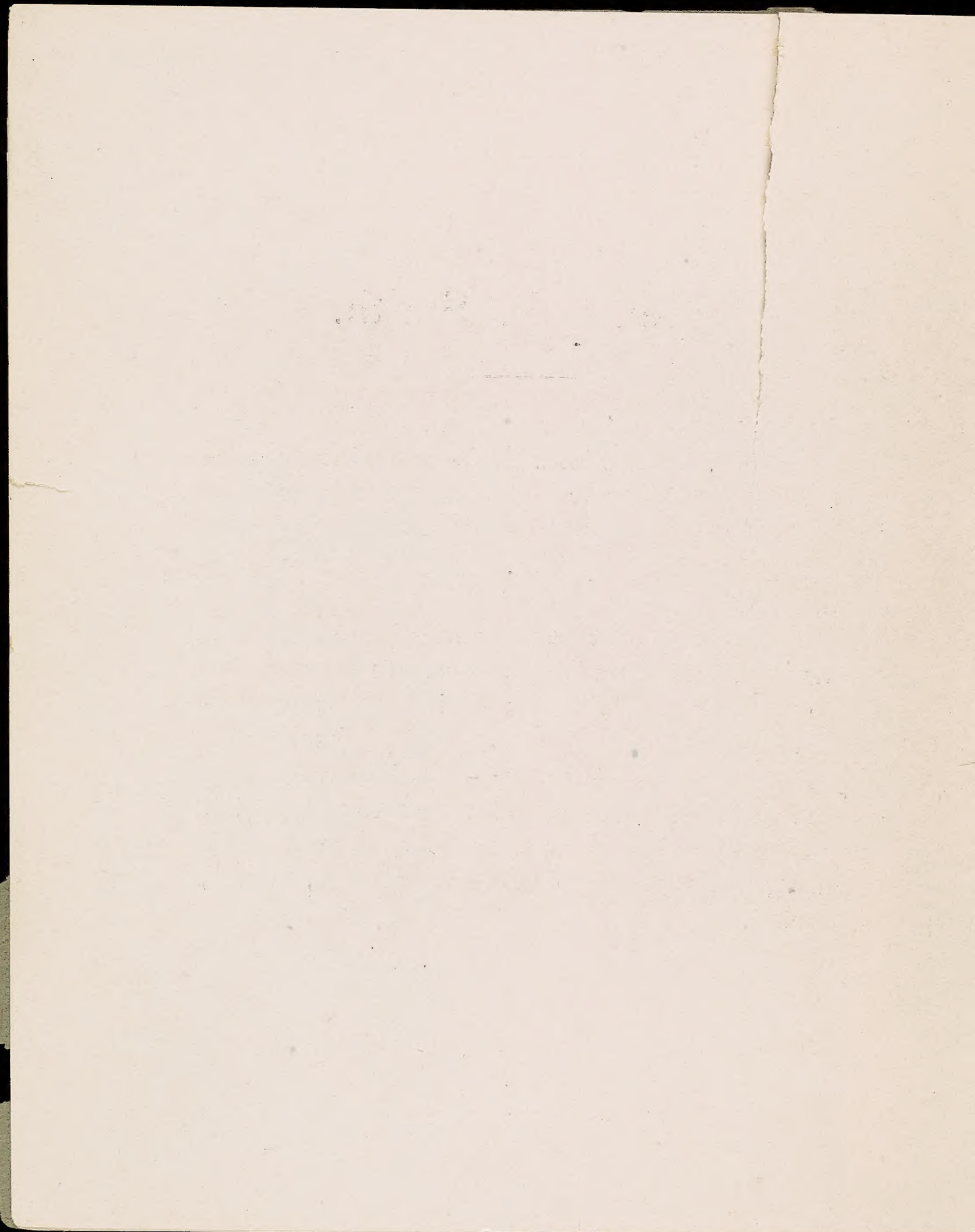




## Henry P. Smith.

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Was born February the 20th, 1854, in Waterford, Connecticut. He is preeminently self-taught. Quite early he left the tender beauty of his native state for the broader possibilities of an artist's life in New York. His first exhibit was made in the galleries of the American Water Color Society, of which organization he is now a distinguished member. His career may be said to have begun with his paintings of New England Marines and Pastorals. His intimacy with his great teacher—Nature—is evidenced in that she always reveals to him and through him, Truth—laid in his own country or in those he has grown to know so well—Spain, Italy, France, Holland.





## EARLY SPRING, CONNECTICUT

Only the most charming confidence with nature could give such power as this little canvas evidences, to show one of her sweetest, tenderest phases. The dark greens of winter, shown in the forest-clad slopes, that stretch out into dreamy perspective, are assuming more vibrant line under the touch of spring. The tender coolness of the forest breath that goes straight up to meet the crystal-blue of the spring sky, is felt as well as seen. The edges that dip down to the water's edge, below the gently sloping bank, are crisp with life-giving elements. The water itself, placid and mirror-like, reflects the glory it vivifies. At the right, approached by a country lane, is a low-roofed, well-kept farm house.

Size of Canvas, 14 x 20 in.

## LIGHT AND SHADOW

This is a canvas that reveals, that strength of nature interputation which made the Barbizon Masters. A superb sky, vivid blue with low moving masses of opalescent clouds, in which deep violet prevails. A fine perspective of rich, undulating meadow land. A belt of sunlight so golden-warm that, glancing over into the shadows, it brings out their parts with cameo-like charm. A superb oak, strong, knotted, majestic, casts rich 'broidery of shade upon the white farm-house it partly hides. Down by the clear water that sends this golden glory back two-fold, a red barn adds a charming color-note to the harmony.

Size of Canvas, 14 x 20 in. .



## AN ADIRONDACK LAKE

The dominant key to this canvas is its living, moving mountain sky-depth, within depth of 20 feet pearl-edged clouds, over clear exquisite blue. The clouds caress the forests of the mountain heights that close in, while yet they open up the perspective. A delicious stretch of lower foresty and meadow-slope, golden light flecked beneath the hills within their midst, a smart chalet-like cottage or two. Into the exquisite bit of lake the flower-gemmed banks look down, Narcissus-like. On the lake in a flat-bottomed skiff, floats an angler enjoying his sport at ease.

Size of Canvas, 14 x 20 in.



## MIDSUMMER MORNING, EAST LYME, CONNECTICUT

The mellow clearness of a warm summer sky floods down to gather up the mist-incense of forestry and meadow-land, whose exquisite tones of green clothe the banks on either side of a little stream, clear as the tone of a silver bell, meadow and forestry stretching on together in beautiful perspective. On the right bank of the stream a cottage with quaint stoop and well-sweep, all of soft time-toned grey, is sheltered by great elms, oaks and cedars. A wooden bridge spans the stream in the background and there is a low red barn, midway between trees and shore.

Size of Canvas, 12 x 16in.



## BLOWING UP A STORM, STAR ISLAND, COAST OF MAINE

It would be difficult to find a more striking example of "New England's Rock Bound Coast." The sky is lowery, agitated. At the right, huge, red-browed boulders, so bold that they seem defying the strength of the sea that, tho' commencing it's storm with dashes of foam, "soft as carded wool," and low thrilling throbbing undulations full of repressed strength has power to crumble the arrogant boulders away. In the distance, sea-craft with heads well down to the water, and a screaming gull or two.

Size of Canvas, 14 x 20in.



## HILL AND DALE, NEW ENGLAND

Another canvas, very suggestive of the Barbizon Masters' strength. A sky of living, brilliant blue is shown in drifts of violet-grey clouds. At the left a magnificent solitary oak laces the shadow by its foliage over the rich woodland beneath. At the right a low-roofed red cottage, modest but well kept, with clearing to the foreground. At the roadside near the cottage a woman looks up the road that stretches on and on, "royally golden to the west."

Size of Canvas, 16 x 18 in.



## MORNING IN VENICE

Here Mr. Smith shows us a bit of the "Poesy of Venice Light," quite off the beaten track, yet soft and sweet as the sound of music on the Grand Canal. The sky is hazily blue. In the foregreund, just across from a little canaletto, is the end of a Venetian palazzo, pearl-white once, time-touched now, with patches of red and orange and russet brown. At the graceful windows in the palazzo are careless touches of soft, warm colors. Its ornamental balconies are overflowing with vines and plants, and in the tiny garden at the corner is a little group of shade trees. The palazzo fronts the Grand Canal. A gondola is drawing up to its vermillion entrance ports

Size of Canvas, 12 x 16in.

## MORNING IN MIDSUMMER

This canvas shows Mr. Smith's lake painting at its most alluring aspect. It is a broad, sweet, midsummer idyl. The lake, pellucid, deep, wooing, flower and sedge fringed, fills quite a portion of this important work. An angler is taking his fill of its sport and beauty in the delicious early hours. The hill and dale stretches on the lake's farther shore are rich comminglings of greens, golden browns and violets. A soft mist is lifting from the shore-lands to mingle with the softly intense blue sky marks our great lake expanses.

Size of Canvas, 25 x 35in.



## EARLY SPRING

On this charming canvas Mr. Smith shows how well he knows the power of his skies. This sky—tenderly blue and grey and violet—dips low to meet the forestry beyond the old, time-toned, gabled-roofed cottage close by the stream dimpling with tiny cascades.

Size of Canvas, 14 x 18in.

## OCTOBER DAYS

The alluring warmth of Indian summer time tones this attractive canvas, which, instead of the deep seclusion Mr. Smith usually selects for his landscape theme, seems to be near one of those fine old "hermitage" retreats, tired fashion is choosing for repose. The full, glowing warmth of the poetic season is here—reflected in the river from the low-lying gold and violet sky and nestling in the foliage of the splendid group of trees, dense green, soft green, gold and dark, breech-like line, illuminating the curving road and winding the well-kept homestead at the right, between which and the road is a red-clad figure. The herbiage is rich, harvest-time green

Size of Canvas, 12 x 16in.



## II

### A LOWERY DAY IN OCTOBER

Another canvass full of the inspiration that made bold the Barbizon Masters. Overhead, a superb sky of intense blue, low down over which float clouds of purple-grey. In the distance, a wondrous, glowing, golden For the entire middle centre a magnificent group of oaks in whose shade pauses a single figure, clad in deep red and blue. To the left of the trees passes a country road, between moss-clad, verdure-crowned, grey rock-dotted slopes bathed in richest sunlight.

Size of Canvas, 14 x 18in.

